

# Madrigals

Book I *For Music*



Texts: Oscar Wilde

Music: Clive Strutt

ES Verlag



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# Madrigals

## Book I *For Music*

### Clive Strutt

Comprising five madrigals scored for SATB (either soloist or a small chorus) and composed in 1967, all are to texts by Oscar Wilde. The first piece *From Spring Days to Winter* is also the longest, and was inscribed by the composer to the memory of Marie-Françoise Vouga ('Zouzou'), a young French woman, who died in a skiing accident on 12th February 1972, in the Swiss canton of Valais, aged 25.

The frontispiece coloured illustration is a reduction of a specially commissioned painting by Chloe Brayn (1969), based on Madrigal No. 2, and entitled *Le Panneau*.

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No. 1 "From Spring Days to Winter" (For Music) (6' 33")

Allegro (mm  $\text{♩}$  = ca. 80)

Soprano: *mp cresc.* In the glad Spring - time, *f* when leaves were green, *mf* *cresc.*

Alto: *p cresc.* In the glad Spring, *f* *dim.* when *mp*

Tenor: *p cresc.* In the glad Spring, *f* *dim.* when *mp*

Bass: *p cresc.* In the glad Spring, *f* *dim.* when *mp*

(half-bar)

Soprano: *(cresc.)* leaves were green, *f* *mp* O mer-

Alto: *cresc.* leaves were green, *f* *mp* O

Tenor: *cresc.* leaves were green, *f* *mp* O

Bass: *cresc.* leaves were green, *f* *mp* O



(half-bar)

S

A *mp* *mf* *f*

ri-ly the thro

T *p* *cresc.* *mf*

mer ri-ly

B *p* *cresc.* *mf*

mer ri-ly

S *p* *cresc.*

I sought a-

A *p* *mp* *mf* *p*

stle sings a-

T *pp* *p*

the thro---stle sings a-

B *pp* *p*

the thro---stle sings a-

*f* *(h) dim.* *mf* *sf pp* *mf*

-mid the tan-----gled sheen, Love

*f* *mp* *sf pp* *mf*

-mid the tan-----gled sheen, Love

*sf* *f* *mp* *sf pp* *mf*

-mid the tan-----gled sheen, Love

*sf* *f* *mp* *sf pp* *mf*

-mid the tan-----gled sheen, Love

*crescendo* *f*

whom mine eyes had ne-ver seen,

*poco a poco crescendo* *f* *sf dim.*

ne-----ver seen,

*poco a poco crescendo* *f* *mf*

Love, ne-----ver seen,

*poco a poco crescendo* *f* *mf*

Love,

*mf* *dim.* *p*

*mf* *dim.* *p* *pp cresc.*

Ne-----ver seen, O the

*mf* *dim.* *mp* *p* *mf* *sf*

Ne-----ver seen, the glad

*mf* *dim.* *p* *pp cresc. molto* *p* *ff* *f* *f*

O, O, O the Glad.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "glad dove has" and dynamic markings "f", "decrescendo", "poco a poco", and "mp". The middle staff is a piano accompaniment with lyrics "dove" and dynamic markings "decrescendo", "poco a poco", and "mp". The bottom staff is another piano accompaniment with lyrics "dove has" and dynamic markings "decrescendo", "poco a poco", and "mp".

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics "gold" and dynamic markings "crescendo", "poco a poco", and "f". The middle staff is a piano accompaniment with lyrics "has gold" and dynamic markings "crescendo", "poco a poco", and "f". The bottom staff is another piano accompaniment with lyrics "gold" and dynamic markings "p", "mp", "mf", and "f".

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics "en wings, gold-en" and dynamic markings "f", "dim.", and "mf". The middle staff is a piano accompaniment with lyrics "en wings, gold-en" and dynamic markings "dim.", "mf", and "dim.". The bottom staff is another piano accompaniment with lyrics "en wings, gold-en" and dynamic markings "diminuendo", "poco", "gold", "a", and "poco".



Un poco meno mosso,  
e mezzo voce  
♩ (mm d = ca. 60)

Handwritten musical score for "The Bird Song" by J. S. Zieff. The score is written on ten staves, with lyrics in German and English. The tempo is marked as quarter note = ca. 60. The music features various musical notations including notes, rests, and dynamic markings like "dim." and "cres.".

Lyrics (German):  
 wings gold-en wings.  
 wings, gold-en wings.  
 gold-en wings.  
 Bet-ween the  
 Bet-ween the  
 Bet-ween the blos- - - - -soms red and white,  
 Bet-ween the blos- - - - -soms red and  
 blos- - - - -soms, blos- - - - -soms red and  
 blos- - - - -soms red and white,  
 the blos- - - - -soms red and white.  
 white, the blos- - - - -soms red and white.  
 white, the blos- - - - -soms red and white.  
 red and white.

Lyrics (English):  
 wings gold-en wings.  
 wings, gold-en wings.  
 gold-en wings.  
 Between the  
 Between the  
 Between the blos- - - - -soms red and white,  
 Between the blos- - - - -soms red and  
 blos- - - - -soms, blos- - - - -soms red and  
 blos- - - - -soms red and white,  
 the blos- - - - -soms red and white.  
 white, the blos- - - - -soms red and white.  
 white, the blos- - - - -soms red and white.  
 red and white.

- 6 -

e pieno vocē (mm d = ca. 80)

*mf* *f*  
O mer-

*mp* *f*  
O mer-

*mf* *f*  
O mer- ri-ly

*dim.* *mp*  
ri-ly the thro-

*dim.* *mp* *cresc.* *f*  
the thro- stle

*dim.* *mp*  
ri-ly the

*dim.*  
the thro- stle

*mf* *dim.*  
sings, the thro- stle

*mf* *dim.*  
sings;



-7-

Un poco meno mosso, e mezzo voce  
(mm  $\text{♩}$  = ca. 60) *dolcissimo*

thro---stle sings; my Love first came in-to my  
sings; my Love first came in-to my  
sings;  
(dim) ----- *mp*

(part bar) *pp*  
sight, O per-fect vi-----sion of de-light,  
sight, O per-fect vi-----sion of de-light,  
O per-fect vi--sion,  
O per-fect vi-----sion

*mf*  
O per-fect, per-fect, per-----  
*mf*  
O per-fect, per-fect, per-----fect  
(cres.) *mf*  
O per-----fect, per-fect vi-----  
of de-light, O per-----fect, per-----fect vi-sion

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fect vi-sion of de-light, vi-sion of de-". The key signature has one sharp (F#) and the time signature is 4/4. There are various musical notations including notes, rests, and dynamic markings like *p*.

Handwritten musical score for the second system. It continues the vocal and piano parts. The lyrics are: "of de-light, vi-sion of de-". A tempo marking "Tempo come primo (mm d = ca. 80)" is written above the piano part. Dynamic markings include *mf* and *ff*. The lyrics continue: "light. O the glad The glad".

Handwritten musical score for the third system. It continues the vocal and piano parts. The lyrics are: "Dove Dove has gold Dove". The piano part has a melodic line with various notes and rests. The key signature remains one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "has gold-en wings" and a dynamic marking of *mezzo f*. The middle staff is a piano accompaniment line with lyrics "en wings" and a dynamic marking of *dim.*. The bottom staff is a piano accompaniment line with lyrics "has gold" and a dynamic marking of *mp*.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics "gold-en wings, gold-en" and a dynamic marking of *mezzo f*. The middle staff is a piano accompaniment line with lyrics "gold-en" and a dynamic marking of *dim.*. The bottom staff is a piano accompaniment line with lyrics "en wings;" and a dynamic marking of *mp*.

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics "gold-en wings, gold-en" and a dynamic marking of *p*. The middle staff is a piano accompaniment line with lyrics "gold-en" and a dynamic marking of *mp*. The bottom staff is a piano accompaniment line with lyrics "gold-en wings, gold-en" and a dynamic marking of *p*.



Un poco meno mosso, mezzo voce

(mm. d = ca. 60)

dim. *pp* wings. The yel-low ap-ples glow'd like

gold-en wings. The yel-low ap-ples glow'd like

wings. The ap-ples glow'd like

wings. The ap-ples glow'd like

cresc. *sf* fire, glow'd like fire, like fire, fire, like fire, glow'd

cresc. fire, glow'd like fire, glow'd like fire, like fire, like

cresc. *sf* fire, like fire, glow'd like fire, glow'd, glow'd

cresc. *sf* fire, like fire, glow'd like fire, glow'd like

*sf* poco a poco accel. ---

like fire, glow'd like fire,

fire, the yel-low ap-ples

like fire, the yel-low ap-ples glow'd

fire, like fire

(half-bar) (accel.)

Handwritten musical score for the first system, featuring four staves. The lyrics are: glow'd like fire, like. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the second system, featuring four staves. The lyrics are: fire. O Mer-. Above the second staff, there is a tempo marking: (accel.) A Tempo (mm d=80) ff. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the third system, featuring four staves. The lyrics are: mer- ri-ly the. The notation includes various musical symbols such as notes, rests, and accidentals.



ri-ly the thro--

ri-ly the thro--stle sings,

thro--stle sings

(part-bar)

stle

Mer--

the thro--

sings, the thro-stle sings, sings,

ri-ly the thro--stle sings, sings,

stle sings,

*pp* *cresc.* *mf* *dim.* *mp*

O Love too great for lip or lyre, too

O Love, too great for lip

O Love, too great for lip

O Love, too great for lip

*cresc.* *f* *3* *dim.* *mf*

great for lip or lyre, blown rose of

or lyre, blown rose, blown rose

or lyre, blown rose, blown rose

or lyre, blown rose

*f* *cresc.* *mf* *cresc.*

love and of de-sire; blown rose of love and of de-sire;

blown rose of love and of de-sire;

O

The glad Dove

The glad

cresc. --- ff

the glad dove

has gold--en wings

Dove has gold-

has gold-----en



Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "has gold wings, en, gold-- gold--". The middle staff is a piano accompaniment. The bottom staff is another vocal line with lyrics "wings, gold--". The music is in a key with one sharp (F#) and a 4/4 time signature.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics "gold--en wings, gold--en, gold--en wings, has gold-en wings, gold--en". The middle staff is a piano accompaniment. The bottom staff is another vocal line with lyrics "en wings, has gold-en wings, gold--en". The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *meno f*, *sfz dim*, and *pp senza vibr.*

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics "But now with snow the tree is grey. Ah! how wings." The middle staff is a piano accompaniment. The bottom staff is another vocal line with lyrics "wings." The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *pp*, *Lento (mm = 80)*, and *senza vibrato*.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "with snow the tree is grey." The second staff is a vocal line in treble clef with lyrics: "sad--ly, how sad--ly the thro---stle sings, Ah!" The third staff is a vocal line in treble clef with lyrics: "sad--ly, how sad--ly the thro---stle sings, Ah!" The fourth staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "the thro---" and a performance instruction "(vibrato ad lib.)". The second staff is a vocal line in treble clef with lyrics: "how sad-----ly now the thro---" and a performance instruction "(vibrato ad lib.)". The third staff is a vocal line in treble clef with lyrics: "how sad-----ly, Ah! how sad---" and a performance instruction "(vibrato ad lib.)". The fourth staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "stle sings. Ah!" and a performance instruction "(vibrato ad lib.)". The second staff is a vocal line in treble clef with lyrics: "stle sings, the thro-----stle" and a performance instruction "(vibrato ad lib.)". The third staff is a vocal line in treble clef with lyrics: "ly" and a performance instruction "(vibrato ad lib.)". The fourth staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.



Handwritten musical score for a song, featuring vocal and piano parts. The score is written on ten staves, with the first five staves representing the vocal line and the last five staves representing the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

**Vocal Part (Staves 1-5):**

- Staff 1: *sad-----ly- now the thro- stle*
- Staff 2: *sings, sad-----ly- (4)*
- Staff 3: *-----ly*
- Staff 4: *----- stle sings sad-----ly-*
- Staff 5: *sings. My love is dead, -*

**Piano Part (Staves 6-10):**

- Staff 6: *sings. My love is dead, - dead, -*
- Staff 7: *My love is dead, - dead, - O well-a-day, O*
- Staff 8: *sings. My*
- Staff 9: *dead, - my love is dead. See, - See, -*
- Staff 10: *well-a-day my love is dead. See, - see, -*

**Lyrics (Staves 11-15):**

- Staff 11: *well-a-day my love is dead. See, - see, -*
- Staff 12: *well-a-day my love is dead. See, - see, -*
- Staff 13: *love is dead, - dead, - (4) O well-a-day. See, - see*

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mp*). The lyrics are written in a cursive, handwritten style.

at her si-lent, si-lent feet, I lay a dove,  
see at her si-lent feet, I lay a dove,  
at her si-lent feet, I lay a dove  
see a dove, a dove, a dove,  
a dove with bro-ken wings,  
a dove with bro-ken wings,  
with bro-ken wings,  
a dove with bro-ken wings,  
Ah! Love, Ah! Love that thou wert slain  
Ah! Love, Ah! Love, slain  
Ah! Love, Ah! Love, slain  
Ah! Love, Ah! Love, slain

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "fond dove, fond dove, re-turn a-gain." The score is written on four staves, each with a treble clef. The lyrics are written below each staff. The music is in 4/4 time, with a key signature of one sharp (F#). The score includes dynamic markings: *cresc.*, *f*, *sf*, *dim.*, and *ppp*. The lyrics are: "fond dove, fond dove, re-turn a-gain." The music is written in a simple, handwritten style.

*cresc.* *f* *sf* *dim.* *ppp*  
fond dove, fond dove, re-turn a-gain.

*cresc.* *f* *sf* *dim.* *ppp*  
fond dove, fond dove, re-turn a-gain.

*cresc.* *f* *sf* *dim.* *ppp*  
fond dove, fond dove, re-turn a-gain.

*cresc.* *f* *sf* *dim.* *ppp*  
fond dove, fond dove, re-turn a-gain.

BOOK I "For Music", by Clive Strutt, to texts by Oscar Wilde

No. 2 FANTAISIES DÉCORATIVES I: "Le Panneau" (2' 51")

Allegro vivace (mm d. circa 132) (Tempo I<sup>mo</sup>)

*f*

S Un-der the rose-tree's danc-----ing

A ----- *f* Un-der the rose -----

T -----

B Un-der the rose-tree's danc-ing shade, ----- there

shade, ----- there stands a lit-tle i-vo-ry girl,

-----tree's danc-----ing shade there stands a lit-----

stands a lit-tle ----- i-vo--ry girl, -----



pull-ing the leaves of

tle iv---o--ry girl,

pull-ing the leaves of pink and pearl, with

pink and pearl with nails of jade.

leaves of pink and pearl with nails of po--lish'd jade.

pale green nails. The

♩ = ♩. → (Tempo II° - ♩ = 66)

of po--lish'd jade.

The red leaves fall

The red leaves fall

red leaves fall up-on the mould. The white

The red leaves fall up-on the mould. The white



(part-bar)

up--on the mould one by one, down to a  
 up--on the mould one by one, down to a  
 leaves flut-----ter one by one  
 leaves flut-----ter one by one

*mp*  
*dim.* *mp*  
*dim.* *mp*

*r 2=3* *r 2=3* *r 2=3*

blue bowl where the sun like a  
 blue bowl where the sun like a  
 down to a blue bowl where the sun  
 down to a blue bowl where the sun

*p* *cresc.* *f*  
*cresc.* *f*  
*cresc.* *f* *dim.*  
*cresc.* *f* *dim.*

great dra-----gon writhes in gold.  
 great dra-----gon writhes in gold, the  
 like a great dra-  
 like a great dra-  
 like a great dra-  
 like a great dra-

*dim.* *dim.* *p*  
*dim.* *p*  
*mp* *cresc.* *f*  
*mp* *cresc.* *f* *dim.*

*← d. = d. → Ten. I<sup>o</sup>*

(part-bar)

The white leaves float up-on the air, the  
white leaves float up-on the air, the red leaves  
the white leaves float up-on the air, the

red leaves flut-ter id-ly down, some fall up-on her yel-low  
flut-ter id-ly down some fall up-on her  
red leaves flut-ter id-ly down. fall

gown, and some up-on her ra--ven hair. She  
yel-low gown and some up-on her ra--ven hair. She  
up-on her ra--ven hair.

4 = 3 cresc. 2

takes an am---ber lute and sings, and

takes an am---ber lute and sings, and

She takes an am-----ber

She takes an am-----ber

(part-bar) mf dim. p

as she sings a sil-ver crane be-gins his scar-let

as she sings a sil-ver crane be-gins his scar-let

lute and sings. And as she sings a

lute and sings. And as she sings a

(part-bar) cresc. mf dim. p cresc. 2

neck to strain and flap his wings, flap his

neck to strain and flap his wings, flap his

sil-ver crane be-gins his scar-let neck to strain and flap his

sil-ver crane be-gins his scar-let neck to strain and flap his



(cresc.) *f* dim. *p*

bur-nish'd me--tal wings;

(cresc.) *f* dim. *p*

bur-nish'd me--tal wings;

dim. *p*

bur-nish'd me--tal wings; she

dim. *p*

bur-nish'd me--tal wings; she

*p* cresc. *f* *mp*

she takes a lute of

*p* *f* *mp*

she takes a lute of

*f* *cresc.* *mp*

takes a lute of am-ber bright, a

*f* *cresc.* *mp*

takes a lute of am-ber bright, a

*f* dim. *p* *f* *mp*

am-ber bright, and from the thick-et where he lies,

*f* dim. *p* *f* *mp*

am-ber bright, and from the thick-et where he lies,

*cresc.* *f* *mp*

lute of am-ber bright, and from the thick-et where he

*cresc.* *f* *mp*

lute of am-ber bright, and from the thick-et where he

and from the thick-et where he lies her lov-er with his  
 and from the thick-et where he lies her lov-er with his  
 (non cresc.) lies her lov-er with his al--mond eyes watch-es her  
 (non cresc.) ties her lov-er with his al---mond eyes watch-os her  
 (part-bar) al--mond eyes watch-es her move ments in de-  
 al---mond eyes watch-es her move ments in de-  
 move ments, watch-es her move ments in de-  
 move ments, watch-es her move ments in de-  
 (← d. = d. →) Tempo I° (mm d. → = 132)  
 -light. And now she gives a cry of fear and  
 -light. And now she gives a cry of  
 -light. And now she gives  
 -light. And now she gives

Handwritten musical score for voice and piano. The score is written on ten staves, with lyrics in English. The key signature is one sharp (F#), and the time signature is 12/8. The score includes dynamic markings (p, f, mp, cresc., mf) and tempo markings (Tempo II°).

Lyrics:

ti---ny tears be-gin to  
 ti-ny tears be-gin to start, a thorn has wound-ed with its  
 fear and ti-ny tears be-gin to start  
 a cry of fear and ti-ny tears be-gin to start a  
 start  
 dart the pink-veined sea-shell of her ear.  
 A thorn has wound-ed her ear.  
 thorn has wound-ed her  
 (part-bar)  $\leftarrow d. = d. \rightarrow = mm 66$  Tempo II°  
 And now she laughs a  
 And now she laughs a  
 And now she laughs a  
 ear. And now she laughs a



*mf* *2*  
mer-----ry note, and now she laughs a mer-ry note.  
mer-ry note. There has fall-en a pe-----tal of the  
mer-ry note. There has fall-en a pe-----tal of the  
mer-----ry note, and now she laughs a mer-ry note.  
There has fall-en a pe---tal, a pe-tal of the rose, just  
*cresc.*  
rose just where the yel-low sa-----tin  
*cresc. f dim.*  
rose just where the yel-low sa-----tin  
*cresc. f dim.*  
There has fall-en a pe---tal, a pe-tal of the rose, just  
*mf dim.*  
where the yel-low sa-tin shows the blue--veined flow-----er of her  
shows, shows the blue-----veined flow-er of her  
shows, shows the blue-----veined flower of her  
where the yel-low sa-tin shows the blue--veined flow-----er of her  
*cresc.*

Tempo I<sup>o</sup>  
 < d. = d. → (d. = 132) |

throat; with pale green nails of po-lish'd jade

throat;

throat; with pale green nails of po-lish'd jade,

mf throat; with pale green nails of po-lish'd jade,

(part-bar)

there

pulling the leaves of pink and pearl

pulling the leaves of pink and pearl there

stands a lit-tle i-vo-ry girl

cresc. ....

Under the

there stands a lit-tle i-vo-ry girl

stands a little i-vo-ry girl

*mf* *cresc.* *f* *dim.* *p*  
un-der the rose-tree's shade.

*mf* *f* *dim.* *p*  
rose-tree's danc-----ing shade.

*mf* *cresc.* *f* *dim.* *p*  
Un-der the rose-tree's shade.

*cresc.* *f* *dim.* *p*  
un-der the rose-tree's danc--ing shade.

BOOK I "For Music", by Clive Strutt, to texts by Oscar Wilde

No. 3 FANTASIES DÉCORATIVES II: "Les Ballons" (2' 29")

Moderato (mm  $\text{♩} = 63$ )

*mp* *poco a poco* *cresc.*  
A--gainst these tur--bid

*mp* *poco a poco* *crescendo* *mf*  $\text{3} =$   
A--gainst these tur--bid tur-quoise skies

*mp* *poco a poco* *cres.* *mf*  
A--gainst these tur-bid tur-quoise skies, these

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*mf*

tur-quoise skies, the light and lu-mi-

*leggiere*

the light and lu-mi-nous bal---

*legg.*

tur-quoise skies, the light and lu-mi-nous,

-nous bal-loons dip and drift like

-loons dip and drift

*leggiere*

light and lu-mi-nous bal-loons dip

*cresc.*

sa-tin moons

*cresc.*

like sa-tin moons, like sa-tin moons

*p cresc. f*

Like sa-tin moons, like

and drift *legg.* like sa-tin

drift like sil-ken but-ter-  
drift like sil-ken but-ter-flies  
sa-tin moons, drift like  
moons

dim. Accelerando cresc. f  
flies. Reel with  
mf dim. cresc. Reel with ev'ry win-dy  
dim. cresc. sil-ken but-ter-flies. Reel with ev'ry win-dy  
cresc. Reel with ev'ry wind-y

(accl.) - Allegro di molto (d=96)  
ev'ry win-dy gust; rise  
gust, with ev'ry win-dy gust; rise,  
gust rise and reel like  
gust, with ev'ry win-dy gust; rise and

and reel like dancing girls,  
rise, rise and reel like dancing girls,  
danc-----ing girls, rise and reel like  
dim. reel like danc-----ing girls

Float, float like strange trans-pa---rent pearls,  
float like strange  
danc-ing girls, float like strange trans-par---ent pearls,

trans-par-----ent pearls, fall and float,  
trans--par--ent pearls, fall and  
Fall and float



Allargando - - - -

float like sil-ver dust, Float like  
float like sil-ver dust.  
like sil-ver dust.

(Allarg.) - mf dim. - - - - - p cresc. - - - - - mf  
sil-ver dust. Now to the low leaves  
Now to the low

(half-bar) f dim. - - - - - mf cresc. - - - - - f  
Now to the low leaves they they cling, they cling, each with  
leaves they cling, each with coy fan- Each with  
cling each with coy fan-tas-tic

Handwritten musical score for voice and piano, featuring lyrics and musical notation across multiple staves.

**Lyrics:**

coy fan-tas-tic pose, Each  
 -tas-tic pose, Each with coy  
 coy fan-tas-tic pose, with coy fan-tas-tic pose,  
 pose, Each a pe-tal  
 a pe-tal, each a pe-tal of a rose  
 fan-tas-tic pose, each a  
 of a rose strain-ing at a  
 strain-ing, strain-ing at a gos-sa-mer string,  
 pe-tal, a pe-tal of a rose  
 Each a pe-tal of a rose.  
 gos-sa-mer

**Musical Notation:**

- Staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *dim.*, *mp*, *cresc.*
- Staff 2: Treble clef, key signature of one sharp (F#). Dynamics: *dim.*, *mp*
- Staff 3: Treble clef, key signature of one sharp (F#). Dynamics: *dim.*, *mp*
- Staff 4: Bass clef, key signature of one sharp (F#). Dynamics: *dim.*, *mp*
- Staff 5: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mp*, *leggiere*, *dim.*
- Staff 6: Treble clef, key signature of one sharp (F#). Dynamics: *dim.*
- Staff 7: Bass clef, key signature of one sharp (F#). Dynamics: *mp*, *f*
- Staff 8: Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *f*
- Staff 9: Treble clef, key signature of one sharp (F#). Dynamics: *mf*
- Staff 10: Bass clef, key signature of one sharp (F#). Dynamics: *mf*, *cresc.*, *f*
- Staff 11: Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mf*

*mf dim.* *3* *3* *pp*

strain---ing at a gos-sa-mer string. Then

*dim.* *3* *3* *pp*

strain---ing at a gos-sa-mer string.

*dim.* *pp*

string.

*b.* *mp* *3*

to the tall trees they climb,

*pp cresc.* *mp* *3* *cresc.* *mf*

Then to the tall trees they climb like thin

*pp cresc.*

Then to the tall trees they

(half-bar) *cresc.* *mf* *3* *dim.* *mp*

like thin globes of a---me---thyst.

*mp*

*dim.* *mp* *cresc.* *3* *mf*

globes of a---me-thyst, a---me-thyst

*mf*

climb, like thin globes of a---



(half-bar)

Handwritten musical score for a song, featuring lyrics and musical notation across multiple systems. The score is written in a single system with multiple staves. The lyrics are: "wand'ring op-als, keep-ing globes of a-me-thyst wand-ring op-als, wand'ring op-als, keep-ing me-thyst wand'ring op-als keep-ing trust with the ru-bies keep-ing trust, with the ru-bies of the trust with the ru-bies of the time, wand'ring op-als Wand'ring time with the ru-bies of the time, wand'ring op-als". The musical notation includes various notes, rests, and dynamic markings such as *f*, *dim.*, *mp*, *mf*, *cresc.*, and *pp*. There are also triplets indicated by a "3" over a bracket. The score is written in a single system with multiple staves. The lyrics are: "wand'ring op-als, keep-ing globes of a-me-thyst wand-ring op-als, wand'ring op-als, keep-ing me-thyst wand'ring op-als keep-ing trust with the ru-bies keep-ing trust, with the ru-bies of the trust with the ru-bies of the time, wand'ring op-als Wand'ring time with the ru-bies of the time, wand'ring op-als". The musical notation includes various notes, rests, and dynamic markings such as *f*, *dim.*, *mp*, *mf*, *cresc.*, and *pp*. There are also triplets indicated by a "3" over a bracket.

wand'ring op-als, keep-ing  
globes of a-me-thyst wand-ring op-als,  
wand'ring op-als, keep-ing  
me-thyst wand'ring op-als keep-ing  
(half-bar) trust with the ru-bies  
keep-ing trust  
keep-ing trust, with the ru-bies of the  
trust with the ru-bies  
of the time, wand'ring op-als  
Wand'ring  
time  
with the ru-bies of the time, wand'ring op-als

keep--ing trust, — keep-----ing trust with the

op--als keep----ing trust, — with the ru---bies

keep-----ing trust with the ru---

keep--ing trust with the

ru-bies — with the ru-bies of — the time.

— of the time.

—-bies of — the time.

ru-bies — of — the time.

Detailed description: This is a handwritten musical score on ten staves. The music is written in treble and bass clefs with a key signature of one flat (B-flat). The lyrics are written below the staves, with some words hyphenated across lines. Dynamic markings (dim., mp, f, cresc., mf, pp) and articulation (accents, slurs) are used throughout. There are several triplet markings (3) over groups of notes. The score is organized into four systems of two staves each. The lyrics are: 'keep--ing trust, — keep-----ing trust with the', 'op--als keep----ing trust, — with the ru---bies', 'keep-----ing trust with the ru---', 'keep--ing trust with the', 'ru-bies — with the ru-bies of — the time.', '— of the time.', '—-bies of — the time.', and 'ru-bies — of — the time.'.

MADRIGAL BOOK 1 *For Music* by Clive Strutt, to texts by Oscar Wilde

No. 4 *The Lament*

αἶλινον αἶλινον εἰπέ τὸ δ' εὖ νικάτω.

('Cry Woe, Woe, and let the Good prevail.') [1'25"]

*Animato* (mm  $\text{♩} = 120$ )

*Animato* (mm  $\text{♩} = 120$ )

O well for him who lives at ease

O well for him who lives

O well for

(half-bar)

with gar-

at ease, with gar-

him who lives at ease with gar-ner'd gold



Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score is written on five systems of staves. The lyrics are: "ner'd gold in wide do-main, Nor heeds the splash-ing of the rain, the splash-ing of the rain, the crash-ing down of". The music includes dynamic markings such as *mf*, *dim.*, *mp*, and *f*, and performance instructions like "cresc." and "Nor". The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs.

The crash-ing down of fo--rest  
crash--ing down of  
rain, the crash--ing down  
poco a poco diminuendo--mp  
fo--rest trees,  
trees. O well for  
fo--rest trees. O well  
of fo--rest trees. O well  
well,  
him who ne'er hath known  
for him who ne'er hath known the  
for him who ne'er hath known the  
well for him who ne'er hath

the tra- - - - - vail  
tra- - - - vail of the hun- gry years the hun- - - - - gry, the  
tra vail of the hun- gry years, the  
known the tra- - - - -  
of the hun- - - - - gry years  
hun- - - - - gry years A fath- - - - -  
hun- - - - - gry years  
vail of the hun- - - - - gry  
A fa- - - - - ther  
er grey with grief  
a fa- - - - - ther grey with grief and  
years A fa- - - - - ther



grey with grief and tears. A

and tears.

tears, grey with grief

grey with grief and tears

mo ther weep ing

A mo ther weep ing

and tears, A mo ther

A mo ther

all a-lone.

all a-lone, all a-lone. But well

weep ing all a-lone. But

weep ing all a-lone. But well.

Handwritten musical score for a hymn, featuring ten staves of music. The lyrics are written below the notes, and dynamic markings (mp, mf, cresc., dim., p.) are placed above the staves. The music is written in a single system, with the lyrics continuing across the staves.

But well for  
for him whose foot hath trod  
well for him whose  
for him whose foot hath trod the  
him whose foot hath  
the wea-ry road of toil and  
foot hath trod the wea-ry  
wea-ry road of toil and  
trod the wea-ry road  
strife, of toil and strife yet  
wea-ry road of toil and strife  
strife yet from the sor-

of toil and strife  
from the sor-rows of his  
yet from the  
rows of his life

builds lad-  
life builds, builds lad-  
sor-rows of his life builds lad-  
Builds

--ders to be near-er God.  
to be near-er, to be near-er God.  
--ders to be near-er God.  
lad- ders to be near-er God.



No. 5 "Canzonet" (2' 38")

Pastorale (mm  $\text{♩} = 84$ )

**S** *cresc. --- mf --- f*

v.1 I have no store of gry-phon-guard-ed  
v.3 what dost thou fear? Young Hy-a-cinth is

**A** *p un poco marcato mf. f*

v.1 I have no store of gold;  
v.3 what dost, what dost thou fear?

**T** *p un poco marcato mf. f*

v.1 I have no store of gold;  
v.3 what dost, what dost thou fear?

**B** *p cresc. --- mf --- f*

v.1 I have no store of gry-phon-guard-ed  
v.3 what dost thou fear? Young Hy-a-cinth is

*dim. --- p pp cresc. ---*

v.1 gold; Now, as be---  
v.3 slain, Pan is not

*pp p.*

v.1 gry-phon-guard-ed gold; Now, bare,  
v.3 Hy--a-cinth is slain, what dost

*pp p.*

v.1 gry-phon-guard-ed gold; Now, bare,  
v.3 Hy--a-cinth is slain, what dost

*dim. --- p pp cresc. ---*

v.1 gold; Now, as be---  
v.3 slain, Pan is not

mp cresc. ----- f. dim. ----- mf -----

v.1 --fore, bare is the shep-herd's fold.  
v.3 here, And will not come a----gain.

cresc. ----- f mf dim. -----

v.1 bare, as be-fore, is the shep-herd's  
v.3 What dost thou fear? Will not come a--

cresc. ----- f mf dim. -----

v.1 bare, as be-fore, is the shep-herd's  
v.3 What dost thou fear? Will not come a--

mp cresc. ----- f. dim. ----- mf -----

v.1 --fore, bare is the shep-herd's fold.  
v.3 here, And will not come a----gain.

mp cresc. ----- f dim. -----

v.1 Ru-----bies nor pearls have  
v.3 No hor--nèd Faun Treads

mp mf dim. -----

v.1 fold. Ru---bies nor pearls have  
v.3 -gain. No Faun, No hor-----nèd

mp mf dim. -----

v.1 fold. Ru--bies nor pearls have  
v.3 -gain. No Faun, No hor-----nèd

mp cresc. ----- f dim. -----

v.1 Ru-----bies nor pearls have  
v.3 No hor--nèd Faun Treads

--- mp cresc. --- f dim. --- p cresc. ---

v.1 I to gem thy throat, Yet  
v.3 down the yel-low leas, No

--- mp mf p

v.1 I to gem thy throat, wood --  
v.3 Faun, No hor--ned Faun Treads

--- mp

v.1 I to gem thy throat, wood --  
v.3 Faun, No hor---ned Faun Treads

--- mp f p cresc. ---

v.1 I to gem thy throat, Yet  
v.3 down the yel-low leas,

--- mf dim. --- p

v.1 wood-land girls have lov'd the shep-herd's  
v.3 God at dawn steals through the ol---ive

--- mp

v.1 -land girls yet have lov'd  
v.3 down the leas, No God

--- mp

v.1 -land girls yet have lov'd  
v.3 down the leas, No God

--- mf dim. --- p

v.1 wood-land girls have lov'd the shep--herd's  
v.3 God at dawn steals through the ol---ive



*p* *pp* *cresc.*

v.1 note. [v.2] Then pluck a  
v.3 trees. [v.4] Hy-----las is

*p* *dim.* *pp* *cresc.*

v.1 lov'd the shep-herd's note. [v.2] Then pluck a  
v.3 steals through the trees. [v.4] Hy-----las is

*p* *dim.* *pp*

v.1 lov'd the shep-herd's note. [v.2] Then pluck,  
v.3 steals through the trees. [v.4] Hy---las

*pp*

v.1 note. [v.2] Then pluck,  
v.3 trees. [v.4] Hy---las

*mf* *f* *dim.*

v.2 reed and bid me sing to thee,  
v.4 dead, Nor will he e'er div-ine

*f* *dim.*

v.2 reed and bid me sing to thee,  
v.4 dead, Nor will he e'er div-ine

*mp* *cresc.* *mf*

v.2 Then pluck a reed, And bid me sing to  
v.4 is dead, is dead, Nor will he e'er div--

*mp* *cresc.* *mf*

v.2 Then pluck a reed, And bid me sing to  
v.4 is dead, is dead, Nor will he e'er div--

Handwritten musical score for two voices (v.2 and v.4) in G major (one sharp). The music is in 4/4 time. The first system shows v.2 singing "for I would feed thine" and v.4 singing "Those lit-tle red Rose". The second system shows v.2 singing "For I would feed thine" and v.4 singing "Those lit-tle red Rose". The third system shows v.2 singing "thee, For I would feed thine" and v.4 singing "-ine Those lit-tle red Rose-". The fourth system shows v.2 singing "thee, For I would feed thine" and v.4 singing "-ine Those lit-tle red Rose-". Dynamics include *cresc.*, *mp*, *mf*, *f*, and *p*.

v.2 for I would feed thine  
v.4 Those lit-tle red Rose

v.2 For I would feed thine  
v.4 Those lit-tle red Rose

v.2 thee, For I would feed thine  
v.4 -ine Those lit-tle red Rose-

v.2 thee, For I would feed thine  
v.4 -ine Those lit-tle red Rose-

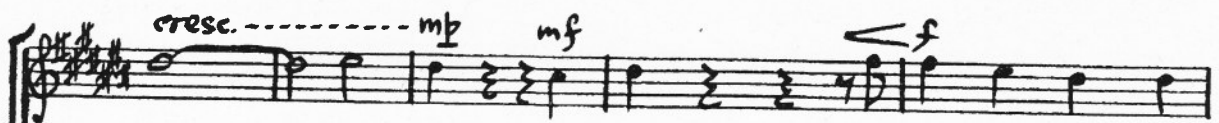
Handwritten musical score for two voices (v.2 and v.4) in G major (one sharp). The music is in 4/4 time. The first system shows v.2 singing "ears with mel-o-dy, Who" and v.4 singing "lips of thine, of thine. On". The second system shows v.2 singing "ears with mel-o-dy, Who" and v.4 singing "--pe-talled lips of thine. On". The third system shows v.2 singing "ears with mel-o-dy, Who" and v.4 singing "lips of thine, of thine. On". The fourth system shows v.2 singing "ears with mel-o-dy, with mel-o-dy, Who" and v.4 singing "--pe-talled lips of thine, Rose lips of thine. On". Dynamics include *cresc.*, *f*, *dim.*, and *p*.

v.2 ears with mel-o-dy, Who  
v.4 lips of thine, of thine. On

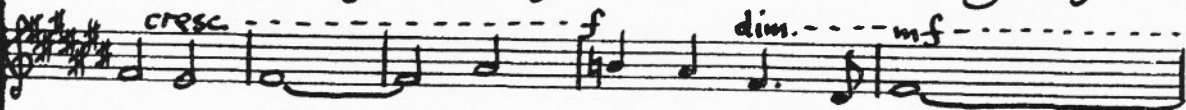
v.2 ears with mel-o-dy, Who  
v.4 --pe-talled lips of thine. On

v.2 ears with mel-o-dy, Who  
v.4 lips of thine, of thine. On

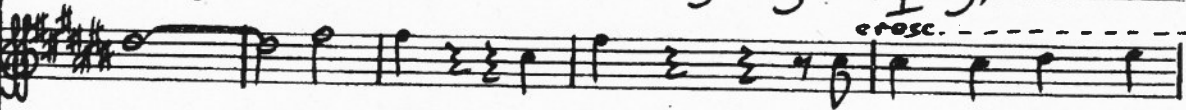
v.2 ears with mel-o-dy, with mel-o-dy, Who  
v.4 --pe-talled lips of thine, Rose lips of thine. On



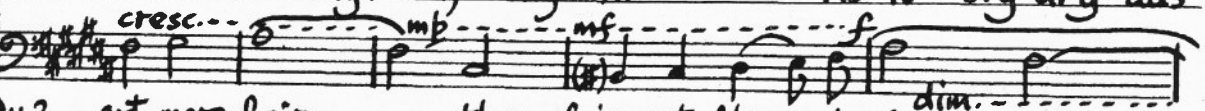
v.2 art more fair, more fair than fair-est fleur-de-  
v.4 the high hill, high hill No iv-ory dry--ads



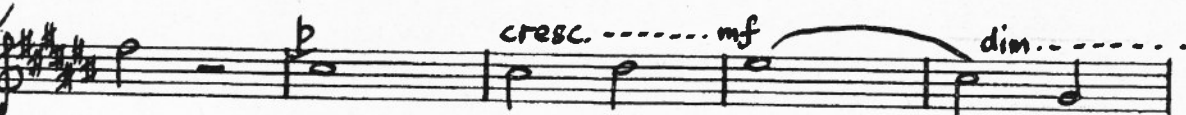
v.2 art more fair than fair-est fleur-de-lys,  
v.4 the high hill No iv-ory dry-ads play,



v.2 art more fair, more fair than fair-est fleur-de-  
v.4 the high hill, high hill No iv--ory dry-ads



v.2 art more fair than fair-est fleur-de-lys,  
v.4 the high hill No iv-ory dry--ads play,



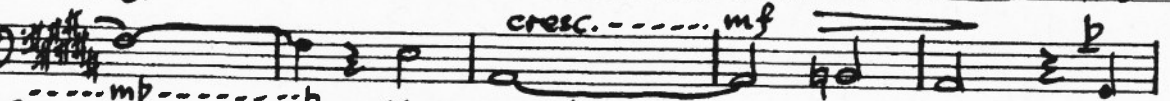
v.2 --lys, More sweet and rare than  
v.4 play, Sil---ver and still sinks



v.2 More sweet and rare, more  
v.4 Sil---ver and still, and



v.2 --lys, More sweet and rare than  
v.4 play, Sil-----ver and still sinks



v.2 More sweet and rare, more  
v.4 Sil--ver and still, and



Handwritten musical score for voice parts V.2 and V.4. The score is written on five systems of staves. The key signature is D major (two sharps). The time signature is 4/4. The score includes dynamic markings (cresc., mf, dim., p) and performance instructions (D.C. vv 3-4). The lyrics are written below the staves.

**System 1:**

V.2 *cresc.* *mf* *dim.* *p* *D.C. vv 3-4*  
 V.4 *cresc.* *mf* *dim.* *p*  
 V.2 sweet-est am-ber--gris.  
 V.4 the sad au-tumn day.

**System 2:**

V.2 rare than sweet-est am-ber-gris.  
 V.4 still sinks the sad au-tumn day.

**System 3:**

V.2 *dim.* *p*  
 V.4 *dim.* *p*  
 V.2 sweet-est am-ber--gris.  
 V.4 the sad au-tumn day.

**System 4:**

V.2 rare than sweet-est am-ber--gris.  
 V.4 still sinks the sad au-tumn day.

# The Clive Strutt Books of Madrigals

**Book I:** *For Music* (1968) – Texts: Oscar Wilde

**Book II:** *Wind Flowers:* (1968) – Texts: Oscar Wilde

**Book III:** *Flowers of Gold:* (1968) – Texts: Oscar Wilde

**Book IV:** *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde

**Book V:** *Magdalen Walks* (1968) – Texts: Oscar Wilde

**Book VI:** *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

**Book VII:** *Requiescat* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

**Book VIII:** *Voces Intimae* (1993) – Texts: Oscar Wilde and Lord Alfred Douglas. There are two versions, one for SATB and one for C-T,T,Barit.,Bass.

**Book IX:** *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).  
Forthcoming, not yet released

**Book X:** *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes, Thomas Gordon Hake.  
Forthcoming, not yet released

**Book XI:** *Carmina Silvicola* (2016) – Texts: Alfred Noyes.  
Forthcoming, not yet released